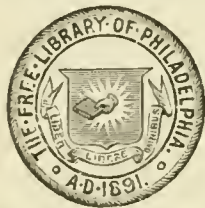


371.912 N631

LESSONS IN LIP-READING TEACHERS' HANDBOOK — MITCHIE

THE FREE LIBRARY

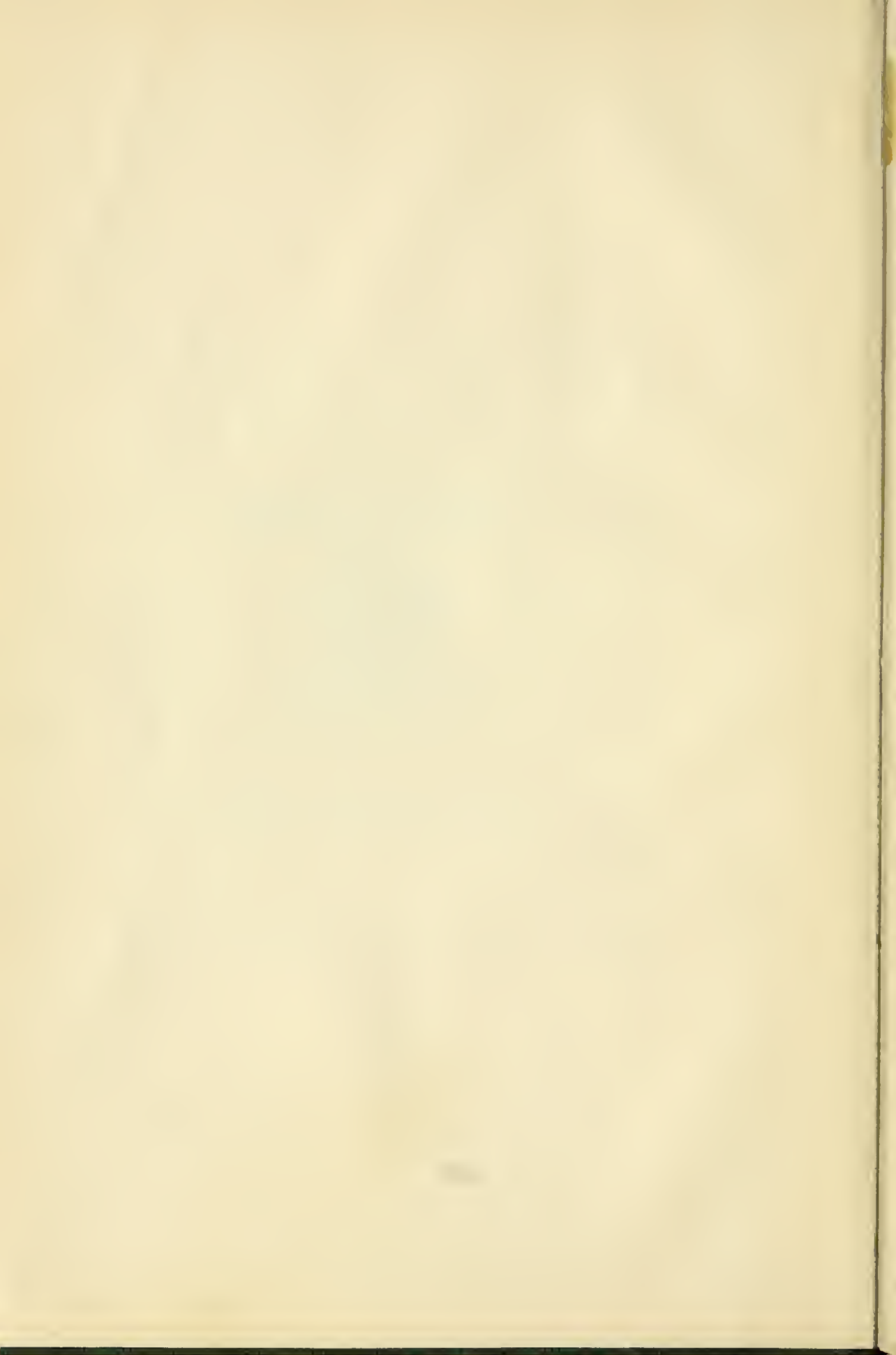
OF



PHILADELPHIA



CLASS 371.912 BOOK 7631



Teachers' Handbook

To accompany the
REVISED EDITION

— OF —
LESSONS IN LIP-READING
FOR SELF-INSTRUCTION

By EDWARD B. NITCHIE
Principal of The New York School
for the Hard-of-Hearing

NEW YORK
SURDUS PUBLISHING COMPANY

1909

Copyright, 1969,
BY
EDWARD B. NITCHE



6747
622
12
16

INTRODUCTION

The purpose of this book is to give some suggestions to teachers as to methods of using my *Lessons in Lip-Reading* to best advantage. The individuality of both teacher and pupil, however, make it impossible to give these suggestions as "commandments"; but allowing for this individuality, I believe that my own experience can be made of much value to others.

Successfully to teach lip-reading requires on the part of the teacher a two-fold ability, first, to impart knowledge, second, to develop skill. Some fundamental principles of teaching, which apply to all instruction, may well be stated and should be taken closely to heart.

TO IMPART KNOWLEDGE

- (1) Show, demonstrate, to the eye whenever possible; do not merely explain.
- (2) Show by comparison and contrast.
- (3) Illustrate by examples.
- (4) Repeat; repeat explanations, demonstrations, illustrations; but let each repetition either add something new, or else consider the subject from a new standpoint.

TO IMPART SKILL

- (5) Make the pupil actually do the thing that is to be done. Emphasize the practical over the theoretical.
- (6) Repeat, repeat, and re-repeat the process, until it becomes a habit.
- (7) Develop quick reaction, rapidity of thought and action.

Free Library.

118212

As applied to the teaching of lip-reading, these fundamental principles mean (among other things) :

(1) Do not merely explain or describe the movements; show the pupil on your own mouth just what the movement is.

(2) Show a movement by comparison or contrast with other movements whenever possible.

(3) Do not merely name a sound, e. g., short *ɛ*, but illustrate by putting it in a word, as "bet".

(4) Do not be satisfied with one explanation or demonstration of a movement, but repeat in different ways until you are sure the pupil understands.

(5) Spend little time in explaining the theory; spend much time in making the pupil actually read the lips, for words, for sentences, for stories, for exercises.

(6) Repeat words, sentences, stories, exercises many times. Insist on such repetition in mirror practice on the part of the pupil.

(7) Give nothing very slowly, neither words nor sentences, stories nor exercises, and always try to increase the speed as the ability of the pupil may allow. In anything that is to be repeated after you by the pupil, insist upon a quick response.

Study these principles of teaching, affirm them constantly, put them into practice, and grow into their spirit.

LESSON I

(The section numbers refer and correspond to the section numbers in the *Revised Edition* of *Lessons in Lip-reading*, which, when occasion arises, will be called, in brief, *Lessons*.)

During the early lessons, the teacher should let the pupil *hear* the necessary *explanations*. But gradually, explanations and everything may be given inaudibly, so as to give the pupil the maximum of practice.

I The purpose of the reading practice is not to train the pupil to follow reading, but is to train him in those habits of thought and association which will help him most in conversation.

(2) Try to read as you talk, in the conversational style. With most pupils it will not be necessary to speak absolutely without voice; simply speak very, very softly.

(3) The reading with interruption *for the thought* is very important in training the mind in the essential habit of understanding what is said without necessarily seeing every word. It is, moreover, the surest method of training the mind ultimately to understand practically every word of ordinary speaking.

(4) Do not ever allow a pupil to repeat the stories after you sentence by sentence; it is an extremely bad habit for the lip-reader. The pupil must, however, be sure that he understands, and if there is any doubt in his mind he must ask you to repeat.

With some pupils, those who already have the bad habit of always insisting on every word, it is not advisable to have them interrupt for every word; it acts then simply to strengthen a habit which in these cases ought to be broken at once. Omit this practice with such pupils.

(5) Rapid reading of a story, familiar as this would now be to the pupil, is an excellent means of developing quick reaction.

(6) In telling the story in your own words, do it without referring to the book. Tell it as you would if repeating it for some of your hearing friends. It is well to add details for the sake of further practice. Merely as an example, this one story is here given in different and more colloquial form, but the best results are obtained when the changed version is given spontaneously by the teacher.

“One time a school teacher was talking to her pupils about the different organs of the body. She told them that an organ of the body is a special part of the body, that the eyes, ears, nose, mouth, hand, and so on, are all organs of the body.

“Then when she had told them all about it, she wanted to find out how much they remembered. So she said to them: ‘Now, children, raise your hands if you know what an organ of the body is.’

“But it was a long time before a hand was raised. At last, however, the smallest boy in the room put his hand up. He thought he knew. He said that he saw with his eye organ, that he smelled with his nose organ, heard with his ear organ, ate with his mouth organ, and felt with his hand organ.”

(7) Avoid such questions as “What did he say?” “What did he do?” You are not seeking for information, but are trying to give the pupil practice in understanding questions. In forming the questions, try to re-use the words and phrases of the story. A few examples: What was the teacher talking about to her class? What did she tell them an organ of the body is? What examples did she give them? Did she wish to find out how much they knew of the subject? How long before she had a reply? Who finally raised his hand? Did he know? What did he say that he saw with? How did he smell? What did he do with his mouth organ? Etc.

3 The value of this practice lies largely in training the eye to individualize words in a sentence. Often if the eye can

individualize one or two words in a spoken sentence, the key to the thought will be gained, and the whole sentence will come as a flash. Hence the importance of impressing upon the pupil the absolute necessity in this mirror practice of always pronouncing the whole clause or sentence "naturally, fairly rapidly, not word by word, nor with exaggeration or special emphasis."

5 In explaining and showing this movement (and all movements which have more than one characteristic to be noted), explain and show only one thing at a time. E. g., first show that this movement is puckered; then that it is narrow; and then try to have the pupil see both characteristics simultaneously.

7, 8 For these and similar sections throughout the book, you will probably not need to take the time for explanations. The pupil, having the book, can read them for himself.

10 Do not try to make the pupil see any difference between these sounds. No difference is visible except by undue care in enunciation, a care that no one takes in ordinary speech. So also for 14.

18 To show the pupil that the lips are extended, contrast \bar{e} and \bar{o} . To show that the opening between the lips is narrow, contrast \bar{e} and \check{a} .

22 (1) First give these words to the pupil, one after the other, while the pupil watches merely for the extended-narrow movement. The pupil should make no effort to understand the words. See 48. (2) Then give them word by word, having the pupil repeat after you. Ask him to analyze a few of the words into their movements. Probably in this first lesson he will need your help in analyzing. When enough words have been analyzed to assure you that the pupil knows the movements, then (3) have him merely repeat the words after you. Go over them all several times, in order first, and then skipping around. Speak quickly, give each word without undue pause, and insist upon a quick response from the pupil. See also 24. In future, all lists of words should be practised in this way, except where these directions may be subsequently modified.

23 Make sure that the pupil understands these directions for mirror practice. It is so easy to waste time at the mirror through mistaken practice, that it is essential that the work be done as directed.

25 If, for this first lesson, the pupil has not seen the book before, it will not be possible for him previously to have practised the words before the mirror. But for subsequent lessons, you may give directions to the pupil as follows :

(1) Study all of the lesson we have been over today as directed in the text-book, both with mirror and assistant.

(2) Read the story in the following lesson once to yourself (not with the mirror).

(3) Practise the words and sentences in the following lesson before the mirror. The teacher, during the last few minutes of each lesson, should explain and illustrate the movements of the following lesson.

(4) Spend most of your time for study on the lesson we have been over today. Not less than one hour should be devoted to the study between lessons, and three hours or more, if possible, are advisable.

(5) Try to have some conversation practice.

These directions will be modified somewhat in the comment on 163, *Handbook*.

LESSON II

Before taking up an advance lesson, always review the preceding lesson. The stories may be reviewed by giving them once in your own words and once very rapidly. See also p. 15, *Handbook*. The words may be reviewed by asking that a few be analyzed. Then all the words and sentences may be given skipping around for rapid repetition on the part of the pupil. Do not ask theoretical questions of the pupil; make the review practical.

See also the Model Outline Lesson, p. 14.

29 Not even the teacher should try to pronounce these sounds by themselves; and this advice holds for practically all the consonants. Give a word containing the sound and have the pupil see the movement in the word. Show *w* by contrasting *we* and *he*.

33 The words and sentences for each new movement should always be practised with the pupil directly after the required explanation and demonstration. See directions under 22 in *Handbook*, and 24 and 49 in the *Lessons*.

34 Show the characteristics of this movement by contrasting the indicated sounds on the mouth.

40 Make sure that the pupil sees both elements of this, and of all diphthongs. To show him the puckered variable element, contrast *how* and *ha*. To show the relaxed-wide element, contrast *how we* and *we*.

42 To show that the lips are relaxed, contrast \bar{e} , \bar{i} , \bar{o} . To show that the opening is medium, contrast \bar{e} , \bar{i} , *ah*.

LESSON III

52-60 Emphasize the difference between *r* before a vowel and *r* after a vowel. It will help to avoid much confusion.

53 *R* before a vowel is not hard to see, except before puckered vowels, as in *rue*.

56 In this, and in all similar contrast work, first explain and show the differences indicated. Then help the pupil to concentrate on the indicated sounds and movements by letting him read each couplet before you give it to him. Then give him the two words together, quickly, and have him repeat. Give each couplet several times, but do not every time reverse the order; sometimes it is well to give the same order several times running, that the pupil may not know what to expect; and also sometimes you may make both words of the couplet the same, as *reap*, *reap*. See also 137.

58 *R*, final, if the final syllable is accented, usually shows the relaxed-medium. *R*, final, if the final syllable is unaccented, usually shows no movement. *R* before a consonant usually shows no movement. *R* between vowels, being also before a vowel, shows the puckered-corners.

61 Emphasize to the pupil that this sound is an *exception* to the rule in 58 that *r* after a vowel is slurred.

LESSON IV

72 See 74 for the contrasts by which to show this movement. There is a tendency to extend the lips slightly for *ĩ* when it is spoken carefully; as this does not occur in ordinary, rapid speech, avoid it in showing the sound.

77 The difference between *ē* and *ĩ* is with some people very slight. The pupil needs thorough drill for these contrast words.

79 If *ē* before *r* shows relaxed-narrow, the vowels in *fear* and *fit* will look the same. If it shows extended-narrow, the vowels in *fear* and *feet* will look the same. Use these comparisons in illustrating.

86 The contrast indicated by *reefer* and *reef* will serve as an excellent means of showing the relaxed-medium movement for the unaccented sounds in this list.

87 Show final *y* by contrasting *her* and *hurry*, *fur* and *furry*, etc.

LESSON V

94 To show the relaxed-narrow element of *ū*, contrast *hew* and *who*. See also 97. To show the puckered-narrow, contrast *him* and *whom*.

98 From now on, when giving lists of words as directed in 22, *Handbook*, give the words also according to directions in

112, *Lessons*. These sentences should be given with the first reading of the list for repetition.

The sentences should now always be practised as directed in 113, *Lessons*, in addition to the practice previously directed.

99 To show the relaxed-wide element of *i*, contrast *pipe* and *bib*. To show the relaxed-narrow element, contrast *pipe* and *palm*. See 102.

104 Illustrate by giving the indicated sentences first with the *my* and *by* unstressed, and then with an emphasis on the words. The contrast will show the relaxed-medium movement clearly.

105 An easy movement to see.

LESSON VI

116 To show the movement, contrast *leaf* and *eve*.

118 To show the relaxed-medium shape of the lips during the movement for *l*, observe *lull*, and see that the lips have practically the same appearance for the *l*'s as for the *ī*.

119 When there is more than one difference between similar movements, show one difference at a time before giving the pupil the words for contrast. E. g., here first direct the pupil's attention to the greater tongue movement for *l* than for *r*, and then to the puckered-corners for *r* but not for *l*.

121 To show that the lips are puckered, contrast *oo* and *ī*. See also 125. To show the medium opening, contrast \overline{oo} , \tilde{oo} , *aw*.

128 Pronounce the words in both ways for the pupil so that he may see the difference. The pronunciation with \overline{oo} is rather more common, but both are correct.

129 If \overline{oo} before *r* shows puckered-medium, the vowels in *poor* and *put* will look the same. If it shows puckered-narrow, the vowels in *poor* and *boot* will look the same.

137 See 56, *Handbook*.

LESSON VII

140 To show this movement, contrast *tie*, *die*, *nigh* with *eye*. See also 145.

142 To show the relaxed-narrow shape of the lips during the flat-tongue-to-gum movement, illustrate by *did*, in which the lips have the same shape for the *d*'s as for the *ī*.

Before giving out the next lesson for the pupil to study, see 163, *Handbook*.

LESSON VIII

157 To show that the lips are puckered, contrast *aw* and *ah*. The puckering is slight. To show that the opening is wide, contrast $\bar{o}o$, $\check{o}o$, *aw*, and also compare *ah* and *aw*.

163 In comment 25 (3), *Handbook*, it was advised to allow pupils to study the words and sentences of advance lessons before the mirror. Beginning with this lesson, however, it will be found advisable with many, though not with all, pupils, not to have them study the *sentences* beforehand. The words may be studied as heretofore.

164 Illustrate the variant pronunciations for this sound by contrasting *log* (usually given in the United States with the first variant, relaxed-wide) and *dog* (usually with second variant, puckered-wide).

167 Before giving these words, test the pupil's pronunciation of *fob*, *want*, *of*, *off*, *on*, *offer*.

LESSON IX

173 To show the puckered-wide element of *oy*, contrast *oil* and *ill*. To show the relaxed-narrow element, contrast *boy* and *paw*. See also 175.

177 To show this tremulous movement, contrast *saw* and *awe*, *zone* and *own*.

181 After practising these contrast words in the usual way, then compel the pupil to see the contrast by the tremor-at-corners movement only. To do this, cover the mouth with three fingers, so that only the corners of the mouth are visible.

LESSON X

188 To show the puckered-wide element of \bar{o} , contrast *owing* and *wing*. To show the puckered-variable element, contrast *owe* and *awe*.

193 If \bar{o} before *r* shows puckered-wide, *ore* and *or* will look the same. If it shows puckered-wide + puckered-variable, *lore* and *lower* will look practically the same.

195-197 There is a tendency in words spoken singly to give unaccented sounds an almost accented stress. To give the study of unaccented \bar{o} its natural value, guard against this tendency.

LESSON XI

203 In showing this movement, use 205 and 206. Also, to show that the movement is wide, contrast \bar{e} , \check{e} , \check{a} .

210 The correct pronunciation of the *a* in *past* is neither \check{a} nor *ah*, but an intermediate sound. The movement for this pronunciation, however, is usually the relaxed-wide, occasionally the relaxed-medium.

LESSON XII

217 An easy movement to see. The chief difficulty lies in its tendency to modify the movements for other sounds closely connected with it in a word. E. g., \bar{e} and \check{z} , after *sh*, as *sheep* and *ship*, are extremely difficult to distinguish.

221 *Sh* and *s* are confused because for both the teeth are close together.

222 *Sh* and *r* are confused because the lips project more or less for both.

LESSON XIII

229 In showing this movement, use 231 and 232. Also, to show that the movement is medium, contrast \bar{e} , \check{e} , \check{a} .

LESSON XIV

244 To show the extended-medium element of \bar{a} , contrast *ail* and *ill*. To show the relaxed-narrow element, contrast *ail* and *ell*. See also 246.

249-250 If *a* in *pare* shows extended-medium, the vowels in *pare* and *pet* will look the same. If it shows extended-wide, the vowels in *pare* and *pat* will look the same. For extended-medium + relaxed-narrow, see 250 (1).

LESSON XV

259-267 The teacher cannot insist on the pupil's seeing a movement which, like this, must usually be told from the context. Therefore, in this lesson, emphasize the practice of the sentences rather than of the words.

MODEL OUTLINE LESSON

FOR LESSONS II-XV

One hour, with the average pupil, should be sufficient both for reviewing thoroughly the previous lesson and completing the advance lesson. The time will probably be divided somewhat as follows:

Review: 10 to 15 minutes.

Advance: 40 to 45 minutes.

Explanations for study of next lesson: the last few minutes of the hour.

If there should be any extra time, use it in conversation practice. In fact, always endeavor, as occasion may arise, to intersperse some conversation practice through the hour.

In reviewing: First give the review story in your own words; then read it rapidly. See also p. 8, *Handbook*. Then review the words and sentences, and contrast words if any. See comment, Lesson II, *Handbook*.

The review should be thorough; do not slight it in order to save time.

For the advance: The stories, according to the teacher's judgment, may be left to the last, if for any reason he so thinks best. Follow directions in 1, 93, and 258, in the *Lessons*, and comment thereon in *Handbook*.

The movements: (1) Make sure the pupil knows the movement. (2) If there is any contrast work, give as directed in comment on 56, *Handbook*. (3) Give the words and sentences as directed in 48, in the *Lessons*. (4) Give the words and sentences as directed in 24 and 49. In giving the words, follow also directions in 112. (See 98, *Handbook*.) In giving the sentences, follow also directions in 113. (See 98, *Handbook*.)

All this work should be done thoroughly. Do not slight in order to cover the ground. Better leave some of the work to the next lesson. In fact, with some pupils it may be difficult to cover more than half or three-fourths of the work prescribed.

The final few minutes of the hour: Give out the lesson for next time. See comment on 25 and 163, *Handbook*.

The pupils who never feel discouraged are few and far between. This is natural to any study that requires skill; it is also due to a more or less prevalent idea that lip-reading is easy to learn. An excellent way to meet this mood of discouragement

ment is by comparison of the study of lip-reading with the study of music or languages. Who, for example, after fifteen lessons in music would expect to play at sight on the piano or other musical instrument the difficult compositions of Wagner, Bach, etc., and who, after a month or two in studying French, and with the ability to speak a number of halting French sentences, would expect to be able to understand the ordinary rapid conversation of a Frenchman? And yet, comparatively, this is just what many discouraged pupils of lip-reading expect. Present the matter so to them, help them to see that they must be satisfied to progress step by step, and hold out to them the hope that the victories that others have won by patience and perseverance they can win too.

MODEL OUTLINE LESSON

FOR SECTIONS 273-320

The exact order of procedure here given is not essential, though usually it will be found best to give the exercises (review and advance) first, and to leave the more interesting work to the last.

Given an hour for the work, the time may be divided as follows:

Exercises, review and advance: 15 minutes.

Colloquial sentences, review and advance: 10 minutes.

Stories, review and advance: 25 minutes.

Any time that may be left should be utilized in conversation practice or in the Lecture Work mentioned below. And always reserve a minute or two in which to give out the lesson for next time.

Directions for giving the exercises, in review and in advance, will be found in their proper places.

Give only a few colloquial sentences with each lesson, but go over them and over them until the pupil gets them readily and accurately.

Practise the stories as directed in 1 and 258. Section 258 advises the use of two stories for the "skipping around" practice; as skill is gained, three or even four stories may be used in this way. For review of stories, see also pp. 8, 15, *Handbook*.

By the Lecture Work referred to above, I mean: Have some definite line of thought for your conversation; it may, in fact, take the form of a talk on some subject of interest. It is sometimes well to have an outline of what you are to say, as an aid both to yourself and to the pupil. The pupil should interrupt for the thought, not for every word. Perhaps some of the titles of my own talks may be suggestive: "Coon Hunting," "A Visit to the Wayside Inn," "The Conquest of Mexico," "Jonathan Edwards," "Ralph Waldo Emerson," "The Early Life of Abraham Lincoln."

In giving out the lesson for next time, direct somewhat as follows:

(1) Study the review exercise both with the mirror and with an assistant. Study the advance exercise only with the mirror. (If the advance exercise is different in kind from the review exercise, explain carefully to the pupil how it should be studied.)

(2) Study the review and the advance sentences both with mirror and with assistant.

(3) Study the review story both with mirror and assistant. Read the advance story once (but not with mirror.)

(4) Try to have as much conversation practice as possible.

298-300 The pupil should understand the grouping of the vowels. In practice, always use the words or combinations in which the vowel is given; never give the vowels by themselves. Specific directions for giving the words will be found in 299 and 300. In reviewing, the best tests are to ask for the last word as directed in 299 (2), and also to review as directed in the note at

the end of the exercises. Emphasize rapid practice, and insist upon a quick response from the pupil.

With the first exercises, it will be necessary probably to point out to the pupil each group of three before you give it, but gradually the pupil should be induced to find out the group for himself.

If the pupil finds it hard correctly to pronounce the combinations *ahf*, *ahk*, *ah*, etc., substitute a slurred *r* for the *h*, as *arf*, *ark*, *art*, etc.

302-303 Follow directions as given. Do not, however, insist too closely upon the pupil's seeing the consonants *k* (hard *c* or *g*), *y*, or even *t*; the most that can be expected is that he see them sometimes. All the other consonants, however, are amendable to practice, and the pupil should with study be able to tell them readily and accurately almost every time. In reviewing, test for the last word as directed in 302(2), and also give by three's, skipping around, having the pupil repeat. As before, always insist upon a quick response.

304-309 Follow directions as given in 304 (2). When practising in the second of the two ways suggested, it may often be permissible to allow the pupil to see each couplet on the page before giving it. In reviewing, the same methods may be employed as for the advance; also see the method suggested in the note at the end of the exercises.

308 (2) To be sure of seeing the movement for *t* when combined with *s* is not possible. The most that can be expected is that it should be seen sometimes and on some mouths. The teacher, therefore, cannot insist upon a high degree of accuracy for this exercise.

309 The comment above on 308 (2) holds also for these exercises in watching for the movement for *k*.

310 The aim of these exercises is purely eye training; that is, to train the pupil in the perception of the vowels solely by sight and not by sense. Give the sentences to the pupil first in order, then skipping around. In reviewing, skip around.

311 Practise these exercises for the consonants after the manner directed in 310, and comment thereon, for the vowels.

These exercises may and should be developed further by the teacher for the other and easier consonants, as *p* (*b, m*), *f* (*v*), *w* (*wh*), *sh* (*ch, j*), *th*. For example, in the first exercise use, in the sentence, these words also: *back, fag, whack, shack, thank*. In the second exercise, use also: *bite, fight, white, shied, thine*. And so on for the other exercises.

312 Develop these exercises by practising too for final *p* (*b, m*), *f* (*v*), *sh* (*ch, j*), *th*. E. g., in the first exercise use also: *gap, gaff, gash, gath*. And so on for the other exercises. In reviewing, skip around.

313 The couplets may best be given by allowing the pupil to concentrate first on the movement for one of the contrasted sounds, then on the other, and then on both. For example, in the first exercise, let the pupil first concentrate on the movement for *r* and tell you whether it occurs in the first or second word of the couplet; then let him concentrate similarly for *l*; then let him repeat the couplets after you. Review in the same way.

314 Give the sentences for each contrasted couplet many times, until the pupil sees the prefixes practically without fail. Review in the same way.

315 Practise these sentences in similar manner as directed above in comment on 314.

316 An example will best illustrate the method of giving these exercises. Take the couplet, *rub, rubber*. Form a sentence containing *rub*, having the word occur in the middle of the sentence, not at the beginning or end. E. g., "Will you rub that out?" Then give the same sentence, only substituting *rubber* for *rub*, as, "Will you rubber that out?" Repeat many times. The other couplets should be practised similarly. The aim is of course to have the pupil see the suffix by sight and not by sense. Review in the same way.

317 It is important that the sentences in these exercises be

given rapidly and naturally without the least mouthing or exaggeration. Some preliminary practice in composing sentences will be necessary. Method for review is given in the text-book. For the advance, the sentences should be varied. But in practising in review for the auxiliary verbs, as indicated, it is well to give sentences as similar as possible for each verb, so that the pupil is obliged to tell the verb by sight rather than by sense. The following auxiliary verbs, as shown by their groups, are apt to be confused with one another:

(1) has, does, is; (2) has, had, can; (3) is, did; (4) am, may, might, must; (5) were, will, would; (6) would, do, could; (7) shall, should.

Give these verbs, in the sentences, according to this grouping, in order that the pupil may study the slight contrasts.

318 Follow directions for advance and review given in the text-book. Directions for the review will be found in the note at the end of the exercise.

319 Follow directions in the text-book. This work cannot well be reviewed by using the same passage again, but may be reviewed by using another passage for the same sounds as had previously been practised.

320 In the earlier stages of this work, it is best to choose each time some special sound for mispronunciation, until all the sounds have been tried. Then the mispronunciation may be at random. Review with each new lesson the sound or sounds practised for mispronunciation in the previous lesson.

THE USE OF REPETITION

Further means of securing repetition, as advised in the Introduction, *Handbook*, may be found in the familiar rhymes and tales of childhood, such as, "The House that Jack Built," "Cock-a-Doodle-Do," "Three Little Kittens," "The Old Woman and her Pig," "The Three Bears," "Little Red Riding

Hood," etc. They contain much repetition of word and phrase. The *Heart of Oak Books, I and II*, published by D. C. Heath & Company, contain many of these rhymes and stories.

Still further material may be found in the following stories. Each story re-uses many of the words and phrases of a number (usually five) of the stories in the *Lessons*. The first of the stories, for example, combines words and phrases from the first five stories in the text-book. The stories used are indicated in each instance. The teacher may use these stories as a review of previous stories at the fifth, tenth, fifteenth, etc., lessons. For these original versions I am indebted to one of my pupils.

COMBINING THE STORIES IN SECTIONS

1, 28, 51, 71, 93

One evening in cold midwinter an old colored man was explaining to an Englishman who Booker T. Washington is. He said:

"He is the sun that gives light to all the colored people. He is the moon whose magic rays move the tides of the world. During the war, Booker T. Washington was a small boy, now he is the Napoleon of the colored people. He is a great teacher and a good philosopher."

COMBINING THE STORIES IN SECTIONS

115, 139, 156, 172, 187

An Irish woman thought she would play a joke on a distinguished lawyer and politician in whose family she was house-keeper. She had heard of the English boys who tried to play a joke on Charles Darwin.

She caught a butterfly, a grasshopper, a beetle and a centipede, and out of these creatures she made a strange insect.

Then with this bug in a box she went to the lawyer.

"Why is this bug like a lawyer?" she asked.

The lawyer looked at the strange bug which had a butterfly's wings, a centipede's body, a beetle's head, and a grasshopper's legs.

"I see here," he said, "the best of the butterfly, the best of the centipede, the best of the beetle, and the best of the grasshopper. This bug then is like a lawyer because it gets the best of everything."

COMBINING THE STORIES IN SECTIONS

202, 216, 228, 243, 258

After the tortoise had the five dollars for his run of five miles, he said: "I can amuse myself in many ways." He went to the club. He began to tell stories of his great speed in running. For the rest of his life he made a bore of himself telling all the other tortoises how he had gone straight to the end of the course.

The hare at first groaned: "I was ill with the grip. I had a severe case of inflammatory rheumatism. I haven't had a well day since the World's Fair."

"Is that the right spirit?" said the fox.

"Really, my dear Fox," said the hare, bowing low, "I grieve greatly to say it, but I cannot tell you. Anyway, what's the use of wondering about it?"

"Look here," the fox interrupted. "Think how much more fortunate than the great majority of people you are. You are at least a 'has been' which is better than a 'never was'."

COMBINING THE STORIES

IN SECTIONS 276-281

Mr. George Broadhurst, the playwright, tells an amusing incident in connection with the first meeting between Mark Twain, the humorist, and himself. Mr. Broadhurst stands al-

most six feet high and is the pink of neatness. As he stood before Mark Twain in the simple evening dress of an English gentleman, Mr. Clemens said, "If you, like the foreign diplomat at the court of St. James, were to mistake a gentleman for a servant and say, 'Call me a cab,' I should at once call you a hansom cab."

COMBINING THE STORIES
IN SECTIONS 282-286

Speaking of volcanoes, earthquakes, freshets, and other great convulsions of nature, it may be well to remember that there are some things even more destructive. A dignified and well known professor tells the following story at his own expense.

When he was six years old, his father, because of sickness in the family, sent him from New York to a farmhouse in a Maine town. The next week his father received a letter from the boarding house mistress.

"I am charging ten dollars for your boy," she said. "If you and your wife will come, I'll be glad to take you for nothing."

COMBINING THE STORIES
IN SECTIONS 287-291

One day Bill Nye, arriving in Madeira, met a college chum, let us call him Brown, who was disposed to stinginess. Brown thought Nye would invite him to dine. So he waited and waited for the invitation, which surely Nye would not withhold.

Nye said instead, "I am interested in finding the site of the house where Christopher Columbus lived." So he led Brown up one street and down another till long after the dinner hour.

At last Nye stopped, disappointed and visibly sad. He said, "Christopher Columbus is dead."

Nye gave this news so seriously that Brown was almost dazed. He gave Nye a puzzled look; then he said, "Nye, the dinner is on me."

COMBINING THE STORIES IN SECTIONS 292-295

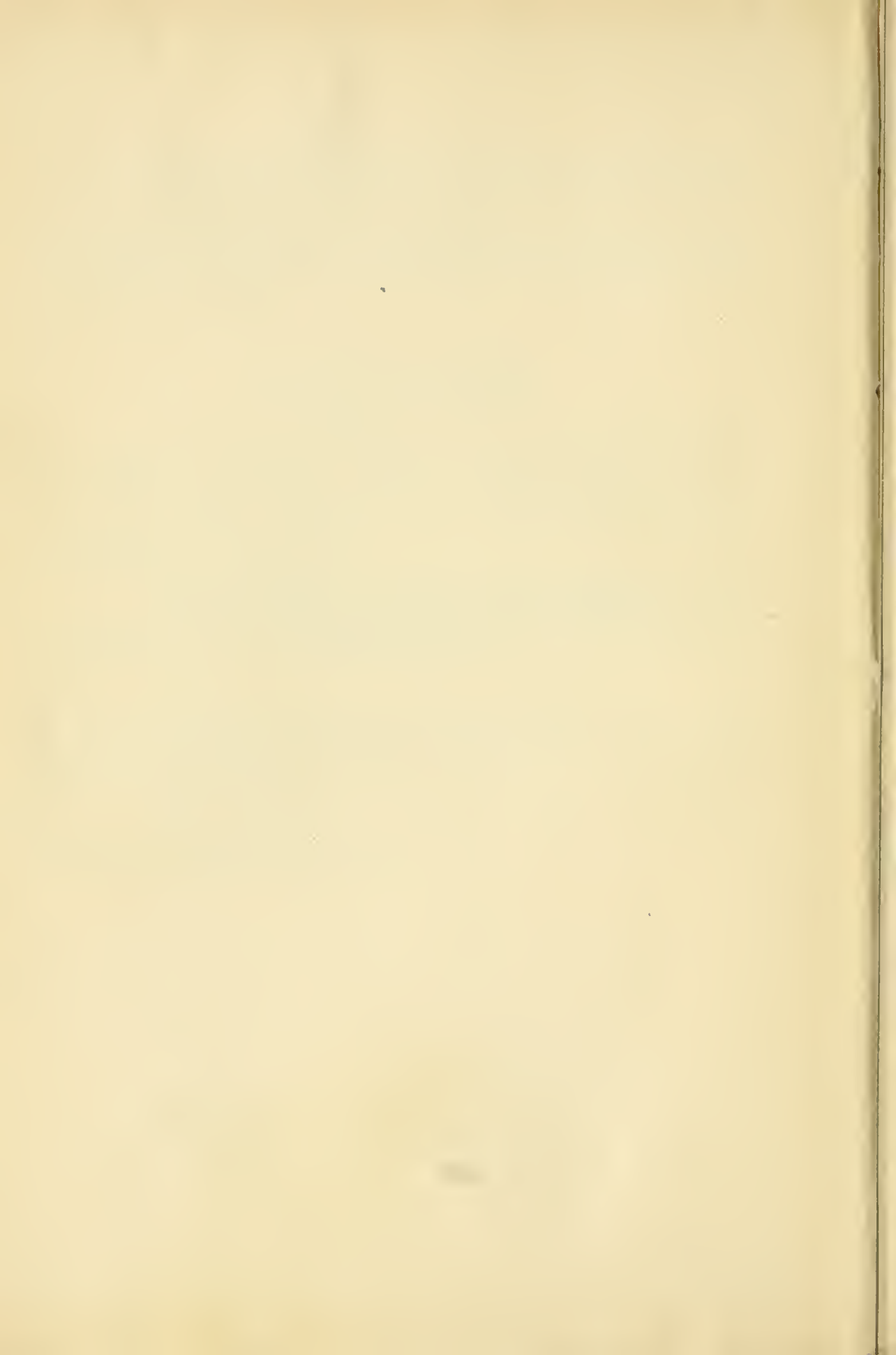
John Greenleaf Whittier was one of the most modest and retiring of celebrities. One of his intimate friends was the poet, Lucy Larcom. She cherished a warm admiration for the poet for his nobility of nature. It is through her we get many anecdotes of her fellow poet.

When a timid, awkward, sensitive young man would come to see the poet, Whittier would try to put him completely at his ease and to draw out of him whatever lay closest to his heart.

He was, however, amusingly expert in discerning tourist hero-worshippers afar, and eluding their overtures, but to those who did not come at the wrong time, he was gentleness and kindness themselves.

He, like Landseer, loved dogs. He respected their rights and resented their wrongs.

BIBLIOGRAPHY OF BOOKS ON
LIP-READING



BIBLIOGRAPHY OF BOOKS ON LIP-READING

INSTRUCTION BOOKS

- BÉLANGER (Adolphe), *La Lecture sur les Lèvres*; Atelier Typographique de l'Institution Nationale des Sourds-Muets, Paris.
- BELL (Alexander Melville), *Facial Speech Reading and Articulation Teaching*; Volta Bureau, Washington, D. C.
- BOULTBEE (E. F.), *Practical Lip-Reading*; L. U. Gill, London.
- COUPLIN (Mary), *How to Understand Without Sound*; W. H. Needham Co., Sigourney, Ia.
- DROUOT (E.), *La Lecture sur les Lèvres*; Chez l'Auteur, 19, rue Vauquélin, Paris.
- GUTZMANN (Hermann), *Facial Speech Reading*; Volta Bureau, Washington, D. C.
- HEWETT (E. K.), *Lip-Reading for the Deaf*; The Harewood Press, London.
- MÜLLER (Julius), *Das Absehen der Schwerhörigen*; Johannes Kriebel, Hamburg.
- NITCHIE (Edward B.), *Self-Instructor in Lip-Reading*; *Lessons in Lip-Reading for Self-Instruction*, *Lip-Reading Simplified*; *Lessons in Lip-Reading, Revised Edition*, and accompanying *Teachers' Handbook*; Surdus Publishing Company, New York.
- PARSONS (Mary Hepburn), *The Reading of Speech from the Lips*; Akerman Company, Providence, R. I.

HISTORICAL OR SUGGESTIVE

Report of Fourth Summer Meeting of the A. A. P. T. S. D.,—
the following addresses: *Experiences in Lip-Reading*,

S. G. Davidson; Experiences of a Speech-Reader, Mrs. Sylvia C. Balis; "Further Contribution to the study of that Subtile Art which may Inable one with an Observant Eie to Heare what any Man Speaks by the Moving of the Lips," Mrs. Alexander Graham Bell; The Teaching of Speech-Reading to Adults, Sarah Allen Jordan; Speech-Reading, Susan E. Bliss; Speech-Reading, Mabel Ellery Adams; Volta Bureau, Washington, D. C.

JONES (Mary Davis), Some Suggestions about Lip-Reading; Volta Bureau, Washington, D. C.

KENNEDY (Mildred), Mirror Practice as an Aid to Lip-Reading; Volta Bureau, Washington, D. C.

BOOKS ON ALLIED SUBJECTS

BELL (Alexander Graham), The Mechanism of Speech; Funk & Wagnalls Company, New York.

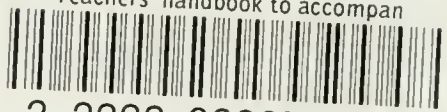
BELL (Alexander Melville), Sounds and Their Relations, and also other works on Visible Speech; Volta Bureau, Washington, D. C.

CARRUTHERS (S. W.), A Contribution to the Mechanism of Articulate Speech; The Edinburgh Medical Journal, Edinburgh.

WAY (Daisy M.), The Whipple Natural Alphabet; Volta Bureau, Washington, D. C.

1000

Free Library of Philadelphia
 371.912 N631
 Nitchie, Edward Bartlett,
 Teachers' handbook to accompan



3 2222 03897 6991

STACK

371.912

STACK.

N631

The Free Library of Philadelphia

THE RECORD BELOW MUST NOT BE ALTERED
 BY THE BORROWER

MY 28 F '14	APR '45 G	
212-11	5543	
JL 16 AF '25	MR 7 '50 P.	
20601	2511	
N 11 MK '30	MY 6 '50 M	
	2995	
	JN 30 '50 K	
61840	Wesdome	
MR 9 '37 M	11 5 '50 P	
	3511	
JN 22 '38 G M	FE 17 '50 X	
	Frankford	
AG 9 '39 F B		
72863		
10.25 '39 b		
93074		
N 26 '40		



